

RadioGuide

LARGEST WEEKLY RADIO AUDIENCE IN AMERICA

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5¢



Jane Froman



Raid of Radio
By Hordes
Of Hillbillies

DRAGONETTE'S OWN STORY OF "ANGELS" '

'ALWAYS THE HEROINE—ON OR OFF THE AIR

KITTY, the beautiful cloak model, has stepped out of fiction to stand before a mike. She is Kathleen Wells, who sings on the Baron Munchausen program at 8 p. m. EST every Wednesday night over the NBC network.

A few brief weeks ago she modeled in an exclusive New York dress shop. Now she is the featured singer with Peter van Steeden's orchestra. The "how come" of this transformation has all the glamour and thrill of dime novel literature.

Kathleen is a born heroine, for life or fiction. She is a saucy colleen, with a typically Irish brand of beauty. That constitutes jet black hair, fair complexion, and green eyes. She has the qualities that mark her a paragon among either models or heroines. They include a high ambition, strong enough to get her to work early and late for it. And with what is believed to be true cloak model cynicism, she listened to a promise of fame, but privately thought: "When it happens, I'll believe it."

As in all good stories, the action in this begins with the arrival of Kathleen's big moment. It occurred at a party in a New York hotel. The singing was by Kathleen, orchestral music by Peter van Steeden. When the colleen sang, all her talent came into play. The orchestra leader heard, and was impressed.

"Something tells me you'll have an engagement to sing on the air before long," he told her.

Kathleen smiled charmingly and thought it very nice of so well-known an orchestra leader to be that encouraging, but—When she modeled the next morning, she was as close to the ground as ever. Her feet were where those of all level-headed girls should be.

That didn't mean that she had stopped dreaming and planning, or doing something about both dreams and plans. This twenty-three-year-old girl from New Jersey had made her radio debut three years before. It was over a local station. From this time on she never had lost track of the belief that she was destined for a radio career.

She modeled during the day, but she sang at night. She was heard over local stations regularly. For a time she was the mystery singer of station WHOM. A golden mask worn when she made public appearances, maintained the illusion. Rehearsals mostly were confined to lunch hours. It was a schedule rigorous enough to daunt any but the intrepid.

Kathleen's second big moment was due. She didn't know it, but she had a feeling that she couldn't go on both modeling and singing. She quit modeling. This was something of a crisis in her life, and not an easy one to pass. But her heart was stout and she staked everything on her voice. She loved music and made the sacrifice of a job—in the for-better-or-worse spirit.

The heavy moment that came on

the heels of this decision was big enough to climax any book—or life. In less than an hour after Kathleen gave up her job, a phone call from van Steeden hurried her to the NBC studios for an audition. He had landed the Jack Pearl program, and wanted to add a feminine singer to the organization. He included the figure of a beautiful model, who in the sum total was Kathleen.

In short, enough happened with romantic suddenness to satisfy the avid interest of either reader of fiction, or student of life. But lest something be missing, a moral or two should be forthcoming. A peculiarity of Kathleen's story is that regardless of what phase is stressed, it becomes the strongest point. So it is with morals. Her story suggests many of them. Let the reader say how great an effect they have had upon her success.

In the first place, this singer proceeded on her way to fame remarkably free of illusion. She didn't always know her way, but she was careful never to misread signs. The fact that van Steeden foretold her radio contract, never led her for a moment to count upon it. What dreams or hopes his words inspired were tucked away in the most private recesses of her heart where they would not interfere with her work-a-day life.

The retention of her practical viewpoint never implied a lack of faith in herself. Always, she was ready for her big moment whenever it presented itself. Only a girl with strong convictions about her vocal capacities and ultimate goal could have sacrificed and undergone the inconveniences Kathleen did. Try-outs and rehearsals often meant skipping lunch. Evening singing engagements which helped to establish her, frequently made inroads upon pleasant personal social life.

Her test came, and her strength of character was shown, when she cast her lot wholly with singing. It meant giving up a bread-and-butter job. This Kathleen would not do on the strength of a well-known orchestra leader's encouragement alone. She would do it, and did, however, when she felt that the time had come to dare. By that time she had enough experience with public reaction to her voice to feel justified.

Another noteworthy point in her life sketch concerns the calmness with which she faced her big moment. She was as ready for it as it was for her. She rose to the occasion with that grace and poise that betokens sterling qualities. When she answered the summons for the audition for the network program, she was not Kathleen Wells, dress model. She was Kathleen Wells, singer. The heroine had come into her own.

Her association with van Steeden's orchestra, and the Baron Munchausen program as a whole, may provide material for an interesting sequel to this early life of a glamorous character. That remains to be seen.



Kathleen Wells, whose experience in getting on the air, and in staying there, has all the glamour and the thrill that could come to a dime novel heroine

TAKING AN HOUR APART TO FIND THE TICK

By Leon Belasco

YOU listen to a radio program scheduled for fifteen minutes, a half hour, and sometimes an hour. The flow of entertainment is continuous, interrupted only by station-announcements and necessary commercial talks. It sounds pretty smooth, doesn't it?

To the artist, the broadcast is just the finishing touch. The effort required to prepare it is the real task. Many elements must go in to make it tick. Often, a fifteen-minute program requires from seven hours to two days to prepare.

Recently, I received a wire from Phil Baker stating that he was coming to New York, and that he wanted my orchestra as the musical feature of the Friday night Armour Hour broadcast at 9:30 p. m., EST, over the NBC network. It might seem to the average listener that all I had to do was calmly to wire acceptance, and forget about it until the night of the actual broadcast. The conception is wrong, of course. I shall cite a few of the tasks confronting me in preparing such a program.

First, I determine how much of the half hour is

allotted to the musical part of the program. For my regular sustaining air appearances, I use an orchestra of ten men. For this commercial, I double the number. From the house musician staff of NBC, I obtain the services of ten expert musicians.

Two or three days before the actual broadcast, I conduct a three-hour rehearsal to familiarize the enlarged orchestra with the selections to be played, and to provide for a perfect accompaniment to Martha Mears.

The day of the broadcast, the entire company gathers in the studio. This time, Phil Baker, and "Beetle", his unknown tormentor, and "Bottle", another "stooge", are present. Phil's script collaborator and a staff of NBC engineers, sound technicians, and production men also gather.

The orchestra is "set up". The brass instruments, which are loudest, are set in the back with the drums and tympany. In an intermediate section we have the pianos, saxophones and clarinets. Closer to the "mikes" we place the violins and the guitar.

Microphones are strategically spotted by the sound staff so that there is an even distribution of sound.

The production man, watch in hand and script accessible, signals all to their places. Previously, I have informed him of the approximate length of time to be used in playing my numbers, while Baker also has told him how many minutes of air time his script absorbs.

The time necessary for station and commercial announcements is added, and we find that we are three minutes in excess of a half hour. During that rehearsal, we have to shave our program down by three minutes.

The rehearsal begins at a signal from the production man, who notes the starting time. The announcer swings into the script, and is followed by the musical signature. Then comes the first orchestra selection, after which Baker begins. We proceed with orchestra, song and comedy, while the production man cuts and deletes, to shorten the program those three minutes.

Finally, after changes, corrections and deletions are made, we play the complete program through, to make certain that it is perfectly timed. Then, and only then, do we go away—to forget it until the actual broadcast later that day!

NEW UPSETS FROM POSTCARD BALLOTS IN "STAR OF STARS" ELECTION—SEE PAGE 9

HOW HILLBILLIES RAIDED RADIO

HORDES of Hillbillies have come from their secret places in backwoods and mountain fastnesses to raid the airwaves. Survey of the programs broadcast over networks and local stations in any locality will show them in quantity. Singers, gagsters, performers on "stunt" instruments, all are included. It has been estimated that if all the musical programs on the air could be tabulated, Hillbilly music would dominate. Some authorities put the proportion of Hillbilly music as high as sixty-one percent of the whole.

No question can be raised as to their place in radio entertainment. Hillbilly acts have come to stay. New ones are appearing weekly. The success of their raid is an established fact. Such a vast onslaught cannot be made without good and sufficient supporting reason.

The question has been asked time and again, "What is a Hillbilly?" Mr. Charles A. Fell, Managing Editor of the Birmingham News of Birmingham, Alabama, heart of one Hillbilly section, was addressed with the question. He replied:

"The term 'Hillbilly' in its purest sense refers to 'poor whites' who by choice or necessity as a rule, till small farms on hill lands of uncertain productivity. Economic disadvantages make him illiterate, but he has a rustic keenness of a sort, and a philosophic outlook upon life, that makes him appealing to the imagination of sophisticates."

When next you tune in on your favorite Hillbilly program, compare Mr. Fell's definition with the characters you imagine might be entertaining you. See if they or the music and the gags they use, fit what Mr. Fell says a genuine Hillbilly is.

Mr. John Lair, himself an artist on a Hillbilly program, is a nationally known authority on songs and legends of Southern hill folk. He was asked to define Hillbilly music. His answer was to the effect that the entertainment world has come to regard Hillbilly music as any American folk music. The range includes Negro spirituals, mountain songs, cowboy songs, lumber-camp jingles, adaptations of popular songs once current hits, and paraphrases of old English ballads.

As outstanding examples in each group Mr. Lair cites "The Old Ship of Zion" as the Negro spiritual from which evolved the currently popular "Comin' Round the Mountain." And a mountain song of ancient origin is the famous "Wreck of the Old 97." As a foremost example of cowboy songs Mr. Lair chooses "When the Work's All Done This Fall" as used on Hillbilly programs and as being typically American folk music. As an old song that once was a popular hit, and is now used as part of the Hillbilly air-raid, he picks "Letter Edged in Black."

No list of Hillbilly music could be complete without including "The Little Old Log Cabin in the Lane," a song written by Will Hays, of the Southern Negro variety, and suggesting much that Stephen Foster wrote. Nor must a list overlook "Barbara Allen," though this was published in a collection of English Ballads in 1654 and then was referred to as "the old and familiar" number.

Mr. Burke Boyce, continuity editor of the National Broadcasting Company, was asked his opinion of what constitutes a typical Hillbilly gag as used over the air. His reply was:

"The type of gags always depends on the personality of the comedian in any act. Gags for Hillbilly acts should have characteristic flavor of mountaineers so far as possible, and should be rural rather than sophisticated humor."

The program director of Columbia Broadcasting Company, Mr. Julius Seebach, was asked to supply the pattern for a successful Hillbilly act, as interpreted by him. His interesting answer supplies something of the key by which the Hillbilly raid might be understood. He said:

"An invariable pattern cannot be set for a Hillbilly act. Usually they use mountain songs, folk songs, original songs on Hillbilly pattern, and other typical American compositions. Also they use sentimental ballads done in Hillbilly accent."

Investigation into the background of many of the performers on Hillbilly acts, discloses the fact that most of them did come from what is popularly classed as Hillbilly country—Alabama, Kentucky, the Carolinas, Tennessee, and elsewhere. But many of them are college graduates. Most of them are literate, denying Mr. Fell's requisite of illiteracy due to meager economic situation.

From this it would appear that the Hillbilly acts on the air are synthetic, inasmuch as the true Hillbilly is supplanted by a polished and accomplished brother. But the flavor of the pure original is preserved in dialect, song, homeiness of wit, and unsophistication of manner and delivery.

To name all of the Hillbilly acts on the air at the present time would be to reprint here a large



The Cumberland Ridge Runners, top to bottom: Linda Parker, Hartford (Harty) Taylor, Karl Davis, John Lair, Red Foley, and Slim Miller

portion of any program list. No more direct indication of the accomplished raid of the mountaineer and hill folk could be advanced than that. Some stations broadcast Hillbilly acts more frequently than they do any other type of air entertainment.

Station WJAS, in Pittsburgh, Pennsylvania, has on its programs a group of Hillbillies whose programs are listed as the "Barnyard Frolics." They are on the air six days a week. And on at least two of those days, Fridays and Saturdays, they send their entertainment over the ether three times, twice in the morning and once in the early evening.

Participating in the Frolic programs are six men, "Sandy," "Zeb," "Jerry," "Cy," "Chuck," and "Curly." They sing and play stringed instruments, including guitar, banjo, violin and "bull fiddle." It is characteristic of Hillbilly programs that this sextet's most persistent request in letters received each week from listeners, is for a new and popular song. That song is "Old Spinning Wheel," declared by many to be a close approach to genuine American folk music, though written in modern times. A compromise had to be struck as to the number of times the boys played this piece.

There originated in Chicago a program that began with a small station. The program grew in keeping with the growth of the station. Came the time when the program had caught on in popular favor so that it had to be placed upon a national network. That program is the WLS Barn Dance.

These Barn Dance programs are broadcast over an NBC network, but from a theater. This had to be done to meet popular demands from listeners to see their favorites perform. Studio auditoriums were not large enough to accommodate the crowds. Audiences hearing them are made up of persons from hundreds of miles around Chicago; regularly there are natives of the nine middle western states at the Eighth Street Theater to enjoy the show at the time of the broadcast.

The nature of Hillbilly entertainment, the "flavor" of it, is in the titles to some of the more popular Hillbilly acts now on the air. Consider: "Hillbilly Heart Throbs," "Pappy, Ezra, Zeke and Elton," "Dixie Vagabonds," "Liberty Barn Dance," "Southland Sketches," "Possum Hunters," "Gully Jumpers," "Fruit Jar Drinkers," "Dixie Clodhoppers," "Chuck Wagon Gang," and "Saturday Round-up."

Among the new Hillbilly acts to come on the air, is one called "Renfro Valley Folks." The initial appearance was Saturday, February 27, at 11:30 p. m. EST, over WLS.

The Renfro programs are built around old songs that are popular in the Cumberland Gap, many of them by the pioneers who settled there.

The Cumberland Ridge Runners is the group furnishing the personnel for the hour. John Lair is one of this group, and it was he who supplied the title. It seems that he was born in the Renfro Valley of Kentucky.

Along with the songs, Mr. Lair tells the history of them. Also he recounts the stories of how they came to be written—stories often tinged with pathos or with comedy, but more often born of stark tragedy.

No one should be better qualified to opine a type of air entertainment than the listener. Do you accept the raid of the Hillbillies? Or would you marshal the cohorts of some other representative form of air program, to push back the descending hordes? Are there Hillbilly acts among every listener's group of favorites acts?

Much light might be thrown on the Hillbilly situation on the air, for guidance of program directors and sponsors and listeners alike, if answers should be forthcoming.

WATCH NEXT WEEK'S ISSUE OF RADIO GUIDE

*For the Beginning of An
Intensely Interesting
Series of Disclosures*

CONFESSIONS OF A BANDMASTER By ABE LYMAN



Edwin C. Hill, interpreter of the news, whose views about the Average Radio Listener coincide on several major points with those of H. V. Kaltenborn

KALTENBORN AND HILL IDENTIFY RADIO'S MR. X

SOMEWHERE in the United States there lives a man or a woman of great power. Properly that person's title is Master of Radio. Within his grasp is the control of the entertainment and of the advertising and of all those things that radio represents. He is the Average Listener, fittingly designated Mr. X of Radio.

RADIO GUIDE has undertaken to seek this Unknown. He is the living epitome of all the listeners in the 25,000,000 homes where radio is heard. However, the search is not for the description of Mr. X, but for an actual, breathing person. He must be named.

Owners of broadcasting companies, all of the manufacturers and others who sponsor broadcasts, the program directors, the band leaders, the artists, the 2,000,000 workers in the myriad departments of radio stations throughout the country—all will hang upon his word. His likes and his dislikes, his prejudices and his peeves, will supply a pattern for radio of the future. Eagerly his word is awaited in studio and executive office alike.

Who is this Mr. X? Where does he live? What is his income, and what is his spending power? How many are in his family? Is he a resident of city, town, or rural community? Does he spend his money for the products he hears advertised over the air on sponsored programs? Which are his choice types of radio entertainment?

These questions must be answered.

It might be that you are that unknown Mr. X. Or you might know him. However, let your opinion of him be expressed, as to his qualifications and his name. The entire world of radio is most eager to discover him.

Two men prominent on the air, both of them news commentators, have been asked their opinions of Mr. X of radio. Their responses to that request follow.

Mr. H. V. Kaltenborn, whose broadcasts come over the CBS-WABC network at 6 p. m. EST, every Friday evening, is one of the two. He said:

"The average Radio Listener is far more intelligent and far more discriminating than most sponsors, radio executives and program directors suppose. He uses radio increasingly as a source of information. He enjoys radio entertainment, but depends upon radio for accurate, discriminating, first-hand information about our changing world.

"Government and government action were never more important than now. They affect every listener's pocketbook, as well as his way of life. Radio brings to the average listener the advice and opinion of those men who dominate and direct all activity.

"The decision of misguided newspaper publishers and radio executives to abbreviate radio's function in the dissemination of news and news comment, is short sighted and bound to fail. It disregards the demand of radio listeners for this constructive service.

"The Average Listener has the right to expect from radio a high professional standard which will sometimes be willing to subordinate private profit to public service. The average listener will increasingly turn to those stations which assume that he has both taste and intelligence."

H. V. Kaltenborn

Mr. Edwin C. Hill is the other commentator whose opinion was asked. (Mr. Hill's broadcasts are on the air every evening except Saturday and Sunday, over the CBS-WABC network.) His response follows:

"In my imagination the most powerful individual in radio—most powerful because he supports it all—is this unknown Mr. X. His age is not important—any age you like. But he is a family man of modest income, say anywhere from three thousand to five thousand a year. He is actively interested in almost every manifestation of life, even though he may not be trained to write or speak his definite opinions fluently.

"I think that he, together with Mrs. Average Listener, is hungry for sentiment and romance whether they get it from a singer, a playlet or a commentator. He wants the best instinctively, knows what is the best and cannot be long deceived. Mostly he wants to know what is going on. But he does not want to be bored with too many details.

"I doubt if he is committed to any one type of program whether it be crooner, tenor, orchestra, commentator, drama or what not. I think he prefers to choose among them, making his own distinctive selection. Nor do I think he really resents necessary advertising announcements, without which radio could not be handed freely and in such generous measure to fifty million people.

"But I think that excessive wordiness in advertising bores him because he is able to get an advertising fact quite swiftly, and knows himself that he will retain the message longer if it is not dinned into his ears. In other words, I think the radio power today is the Average Listener. He or she has an intelligence quotient far higher than he or she is credited with.

"Summing all up, give him or her entertainment, and if the entertainment is real, a world of education may be contained therein."

Edwin C. Hill

Mr. Kaltenborn's and Mr. Hill's opinions have several essentials in common. But there you have their frank expression.

What is yours? Who is Mr. X of radio? Write in and express your views. Name a person.

Let your letters contain no more than 150 words, written on one side of the page only. Address Mr. X Editor, in care of RADIO GUIDE, 423 Plymouth Court, Chicago, Illinois.

STARS IN HUNG JURY ON STUDIO CROWDS

YOU'VE heard arguments in favor of studio audiences, and you've heard arguments against them. The controversy has been raging ever since studio audiences first became an institution. Some performers like them; others do not. The star jury seems to be hung. Perhaps the ideas of a cross-section of radio's outstanding stars might shed illumination on the pros and cons of the matter.

An ardent advocate of the studio audience is David Crosier, who, in handling the destinies of the Troubadours, WEAF Wednesday night shows, finds that ninety per cent of the guest stars on his hour prefer them.

Radio's veteran maestro, the rotund B. A. Rolfe, likes studio audiences. But as he points out, he tries to put on a show for them, one that will not interfere with the entertainment of the listeners outside.

Albert Spalding, noted concert violinist, is neutral. When he gets up before the "mike" he is oblivious to everything but the work at hand.

Alex Gray, baritone star of the "Voice of America" programs, is more positive in his views. He believes that radio singers should learn their songs and leave their music at home. And if they will do that, he says, they will find a studio audience a big aid in throwing

themselves thoroughly into the spirit of the song. Hence he's all for the audiences.

Tony Wons is an "against." He doesn't think studio audiences do radio any good. "An artist should have absolutely solitude when he is broadcasting," the scrap-book man declares. "An audience distracts him."

Pretty little Annette Hanshaw, the Show Boat warbler, prefers to work in a small studio with no one present except the orchestra, the announcer, and the production man. But Don Bestor, the band leader, takes the opposite view.

Another bandsman who likes an audience is Jack Denny. "I like studio audiences," the maestro at the Pierre, in New York, declares. "I enjoy watching their facial reactions to a program. When their faces light up, when they smile, when they laugh, they are revealing to a great extent what they think of the program."

Johnny Marvin, the lonesome cowboy singer, is a fanatic on the subject of a studio audience. If an audience isn't handy, Johnny will press a couple of page boys into service.

Lovely Jane Froman is not in the least perturbed by an audience when she is on the air.

Victor Young has no preferences. He doesn't care

much whether there is an audience in the studio or not.

Melancholy Lee Wiley is nervous when she broadcasts, and would prefer to be alone before the mike.

Audiences or no audiences, it's all the same to Frank Black when he's leading his orchestra, but he recalls that when Jack Benny drafted him as a comedian, he found an audience absolutely necessary to time the laughs.

Elliot Shaw, of the Revellers Quartet, doesn't think that studio listeners can derive the proper benefit from the Revellers' unusual arrangements.

Judge for yourself. The vote is clear: For, seven; against, four; neutral, three.

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Watch Next Week's Issue of RADIO GUIDE for CONFESSIONS of a BANDMASTER by ABE LYMAN

WHAT OF RADIO ANGELS? JESSICA'S OWN VERSION

By Jessica Dragonette
As Told to Dick Bard

I HAVE been requested to answer the question: "Is an 'angel' necessary to the career of a successful singer?"

My immediate interpretation of the word "angel" would typify the role I played in my debut on the American stage. However, according to my questioner, an "angel" is a patron of the arts who finances the career of an artist for one reason or another.

My unhesitating reply to the question is "No."

Actually, I was my own angel. An angel began my career as a singer; the angel behind the painted property clouds of the scenery in "The Miracle," Max Reinhardt's successful theatrical production which played on Broadway in 1925. I was that angel. Aside from that role, angels, as they are exemplified on Broadway and in concert and operatic circles in America and Europe, have had no part in my career.

However, it is entirely possible that an angel has guided my career from the time I left Georgian Court Convent at Lakewood, N. J., where I obtained my education, and entered the world of make-believe which is the theater. That angel seemed very real to me when I first appeared as a member of the choir in "The Miracle."

If an angel is responsible for any successes I have achieved, it is an angel of destiny, guiding my steps into opportunities of serving the people to whom I am privileged to sing during my weekly broadcasts. That unseen but much felt power must have guided my steps into radio; the medium whereby my voice is heard and appreciated by the greatest number of people. It was that angel which made me realize that radio is my medium of expression.

I can see myself, full of ambition and desire for a career as a singer, living again in the letters I receive from ambitious young girls who are striving to cultivate their gifts of voice to the degree of success where they will be heard and appreciated by the radio audience, or the audience at the opera or the concert stage. I wrote the same letters to successful singers when I, myself, was a student in the convent a few years ago.

I wrote to Mme. Galli Curci and to Mme. Geraldine Farrar.

I received identical advice from both of these two great women of the operatic stage.

"Work," they told me, "combined with an unusual voice, and an understanding teacher, is the secret of success." But what they said is really no secret at all.

Today, I find myself giving the same advice to youngsters who ask me what they should do to carve for themselves careers as singers.

My most prized possessions are the letters I receive from my radio audience. Men and women and children tell me they have heard my broadcasts and find pleasure in my singing. They ask me to sing request numbers for them. They tell me intimate details of their family lives. They make me a part of their families, and I have made them a part of my family—my great family of listeners who tune in the sound of my voice which comes to them over the stations of the National Broadcasting Company network every Friday night.

There's Diana of the Woodlands who sends me photographs of her lakeside home, and jellies—delicious jellies—from her conserve cupboard; there's the man from the rockiness of Maine, who assures me I am his favorite radio singer; there's the woman who informs me that I'm the only woman singer on the air to whom her husband will listen; there's the man who writes poems about my voice, and another who has offered me his valuable collection of old Hungarian songs.

To an artist, the radio audience is a much more satisfactory one than the others. The audience to which an artist sings across the footlights is an impersonal one, although it expresses its pleasure by applause. Friends in the radio audience, however, express themselves in a much more intimate way. They write letters detailing incidents of their family lives; they tell their radio favorites of their joys and their sorrows; they send gifts which, in many instances, are the result of untiring effort.

To me, the letters of the "fan" audience are a greater indication of audience appreciation than a round of applause after the execution of a difficult number in a theater. For that reason, each of my "fan" letters receives personal consideration and, whenever possible, an acknowledgement.

The letters, however, which are dearer to me and are nearer to my career, are the letters from girls who ask me for advice regarding the careers they expect to carve for themselves.

Work, hard work, combined with talent and capable teaching—these are the things that bring success to a singer. These things succeed when angels, and the money which angels are willing to spend on a career, produce only failures.

The importance of the angel has diminished with the advent of radio. Through this medium, a girl singer is

given an opportunity to launch a musical career without the elaborate details which were so essential years ago. Almost every community of any size in the United States has a local radio station where talented and aspiring singers find encouragement in their work.

The necessity for living in New York City is minimized, for the facilities of radio can carry the voice of a singer from the most remote corner of the nation into millions of homes. If the singer be discovered and that she will be given greater opportunities. Radio will be her "angel."

A Polish girl who came to this country and married a man who had the backing of great wealth, failed to achieve a place as a singer of talent and renown, because she did not possess the voice necessary to the career to which she aspired.

To other, more, talented, singers of the the operatic stage and the concert stage, the support of an angel has been, I am told, a very real help. There is no denying the fact that vocal training is expensive. The best teachers demand—and receive—ample compensation for their services in training voices for the great work they have to perform in the future.

They are paid not only for the instruction they give an aspiring singer, but for the advice they are able to give as well. The teacher who has courage to inform a girl that her voice is unsuitable for opera or concert or radio, is performing a real service because she only eases the sorrow of the singer when she learns, as she will inevitably, that it is useless for her to continue.

The support of a financial mentor has lightened the load of more than one talented opera and concert singer. Financial support does many things, opens many doors which would be closed to the struggling artist who has insufficient funds to finance the best musical. (Continued on Page 17)



Jessica Dragonette, popular singer, answers the question: "Are angels necessary for stars of the air?"

An Hour Ahead



The very latest news of coming events on the air, covering the activities of both the sustaining networks and the sponsor-advertisers, will be furnished the listener in the newest department of RADIO GUIDE. "An Hour Ahead", as conducted by Dick Bard, has as its purpose the rendering of the most advanced service possible, so that coming broadcasts of magnitude and of special appeal may be noted and awaited for most complete listener enjoyment.

BANDS: Andre Kostelanetz and his orchestra may succeed Leopold Stokowski and his Philadelphia Symphony Orchestra on the Chesterfield program, CBS-network. The alternative is a program featuring operatic stars, of which Rosa Ponselle has been suggested as the first... Henri Busch's band in the Gotham Hotel, New York, will be on the air shortly over NBC stations... George Gershwin, the noted composer, may take an orchestra on tour of the principal cities of the country. This announcement from NBC where he broadcasts regularly, is inspired by the success of a recent tour of five cities in the Midwest.

COMEDY: Negotiations are under way for Walter O'Keefe, Nestle comedian, to make a talkie for Universal... He will probably be on the air again after a lapse of less than a month.

DRAMA: General Tires in all probability will not revive the dramatic show, "Lives at Stake," but is auditioning several new musical programs to take its place... Ralston Purina ends its Tom Mix series (NBC Red Network) on March 26 but the Westerners will be resumed in the Fall... Since the sponsors of the Frank Merriwell series (Dr. West's Toothpaste) couldn't obtain a desired hour on the Columbia System, the program will probably be broadcast over one of NBC's chains. The sponsor wanted 5:15 p.m. EST.

VOCAL: Helen Nugent, formerly an NBC vocalist, will begin a commercial (CBS Network) shortly... Margaret West, Texas Cowgirl, will go on the air (NBC Blue Network) soon... Lola Lane, the film actress, will be in New York within a few weeks and, while there, will audition for a commercial (NBC) program... The Landt Trio and White will be guest-artists on the Bab-O commercial program March 15... Eighteen-year-old Ruth Perry, a singer with no previous experience, will be heard during the broadcasts of Vincent Lopez's band which are to be heard (both NBC Networks) as soon as Lopez moves into the St. Regis Hotel, which will be soon... George M. Cohan returns to the air Sunday, March 11, to begin a new series with the Gulf Headliners program, succeeding Will Rogers... After several weeks Cohan will be succeeded by Irving Berlin, noted American composer... Wendell Hall's voice (and ukulele) will be heard in western U. S. soon. Fitch, his sponsor, has contracted for time on additional (NBC-WEAF network) stations. The program will also be broadcast in Canada by means of "electrical transcriptions" (records).

MISCELLANY: An entirely new variety program has been auditioned and is ready to be broadcast, but the sponsor is unable to buy network time for its presentation... Irene Dunn, the film star, will be heard on the Hinds Hall of Fame program (NBC-WEAF chain) on April 1... Commercial announcements in your radio programs may be easier to take if advertisers read and heed a new booklet prepared by NBC.

SPONSOR REIGN

Along the Airtalto

By Martin Lewis

SMOKE may get in your eyes, but some sponsors get in my hair. The more I think of it, the more it irritates me. I mean the attitude of that new executive of the auto concern now sponsoring the *Jack Benny* program. From the looks of it, this is the first time in commercial radio history that a sponsor will attempt a nationwide program for his own pleasure. The big exec doesn't like comedy so off Benny goes, even though he *did* win the national radio editors' poll as the best of the comedians.

But said big exec likes waltzes, so on with the waltz. Will yuh he listenin'? Well, I won't.

Benny isn't a bit worried, however. Being a fatalist, he said, "everything happens for the best" and it certainly did in this case because the comedian can accept any one of four offers made to him, and *all at a much higher salary*. It is likely the one he finally selects will be another big auto concern which will start not long after the expiration of his present series.

Atlantic Storm Swamps Ether Wavers

THE RECENT STORM which swept the Atlantic coast played havoc with a great many ether artists. Even yet they have not returned to normal. *Ed Wynn* made his regular broadcast, but only after a 15-hour battle with the elements to reach the studios in Radio City. The Fire Chief opened his new show, "A Night's Entertainment," at New Haven the night before, and left the Connecticut city at 2 o'clock Tuesday morning during the height of the storm. When told it would be hours before the train could possibly reach New York, Wynn made frantic but vain efforts to reach Manhattan either by motor or plane. Finally the train arrived at Grand Central at 5:05 p. m., less than four hours before Wynn was due to broadcast, thus necessitating rehearsals until a few minutes before the program.

Phil Ducey had to tramp three miles through snowdrifts to the station at Larchmont.

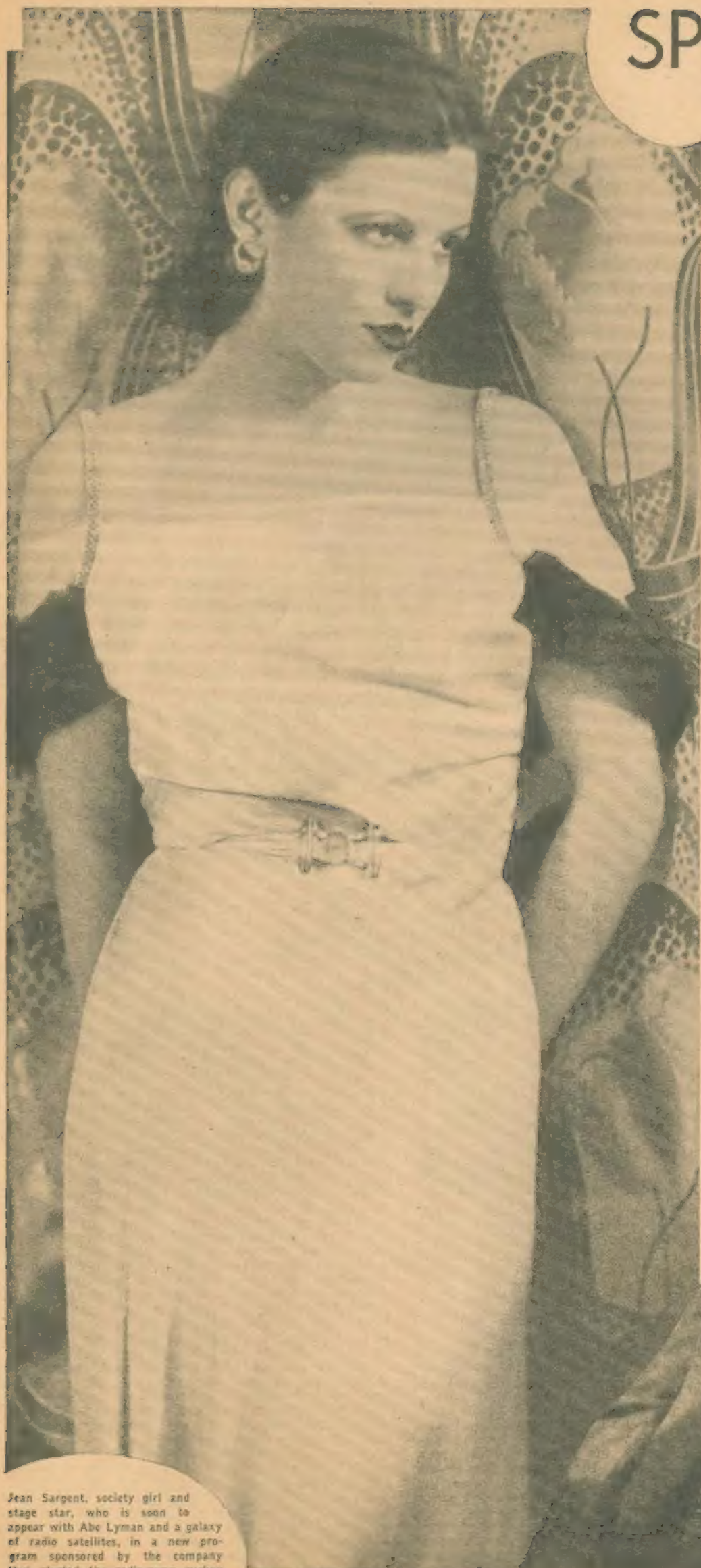
He caught the second train of the day to New York, and this at noon. When Ducey reached Radio City, he discovered that *Leo Reisman* had given him up, but since the orchestra was still in the building, a special rehearsal was called and the musicians went through the same program a second time for Ducey's benefit. . . . *Wilfred Glenn*, *Revelers' b250*, sailed the seven seas as a salmon fisherman, but he was snowbound in his suburban abode and also missed his rehearsal. . . . Announcer *Alwyn Bach* and musical conductor *William Wirges* didn't show up at the studios at all and another conductor had to sub for Wirges on one of his broadcasts. . . . *Ed Smallee's Leaders*, who do a weekly broadcast over WTIC in Hartford, were returning to New York by train and were snowed in for hours.

Jolson Drama Bits Draw Tears

THEY INTRODUCE JOLSON on the airwaves as a comedian but, since he returned to the program, his dramatic bits have been very sad and full of pathos, so much so, in fact, that I noticed people in the studios wiping their tear-filled eyes after he had finished one of his bits. It was really *Grubam McNamee* who was brought in to do the announcing during the mythical prize fight in which Jolson was taking a part. A very clever idea; sounded very

(Continued on Page 21)

John McCormack, the celebrated tenor, will take time out from his broadcasts to journey to Africa, the only country in which he has not yet sung



Jean Sargent, society girl and stage star, who is soon to appear with Abe Lyman and a galaxy of radio satellites, in a new program sponsored by the company that started the radio-press ruckus



MR. X OF TROY?

Reviewing Radio

By Martin J. Porter

THE events of last week, or, at least two of them, were so coincidental that one is tempted to believe in telepathy.

While we were trying to visualize the Mr. X of radio—or the *Average Radio Listener*, the Ex-Lax firm, which stages Columbia's "Big Show," was in the throes of a quest for America's Average Radio Town, and on the same day that our own hunt began for the Average Listener, I was fortunate enough to discover that, with the help of David Freedman, who produces "The Big Show," a group of observers, statisticians and what-not had selected Troy, Ohio, as the typical radio community—a target at which to direct radio programs. It is probably in this town that we shall find our Mr. X.

General approval of the selection of Troy was met on all sides. The National Broadcasting Company, as spoken for by John Royal, vice-president, assented, even though a show on a rival network had made the selection. But that is not unique, because months ago Mr. Royal himself in discussing the Average Town said:

"It will be found in Ohio, and not very far from Toledo."

A peculiar characteristic of Troy, which boasts that sixty-two percent of its population possesses and listens avidly to radio sets, is that it has no broadcasting station of its own, but is served usually via Dayton and Cincinnati, as well as Cleveland.

Another interesting occurrence in this connection is that the town was designated exactly as I have tried to designate Mr. X.

The first step in the protracted job was to pick, arbitrarily, an area in which to conduct the quest. This would have to be central.

North, south, east or west would never prove up in the average.

So, Ohio was chosen.

Then, with the help of a group of psychologists, statisticians, expert field workers etc., an imaginary average town was pictured. Its population was fixed, and other specifications drawn up. When the visualization was complete, the workers began their hunt for an Ohio community most nearly approximating these prerequisites.

Troy, it seems, hit them right on the nose. It has a native white population of 92 percent. Its foreign residents comprise only one percent. Its average intelligence is 3 percent above normal. Its population, taking in suburbs, is 14,000 (not my own idea of an average town, which, I figure, should have more than 100,000).

What led the searchers rather quickly to Troy, which, by the way, is also a typical payroll town, was the surprising intelligence noted in the rather above-average fan mail directed from that point to the home studios of the major networks.

Much, it appears, is to be gathered from Troy. I understand that network executives already have surveyors in the town, endeavoring to learn what programs are most enthusiastically received, and vice-versa. I hear also that it won't be long before Troy is rather glorified by a coast-to-coast broadcast, over one or the other of the chains, who are in a bit of rivalry. Personally, I think the matter should be left to *The Big Show*, since the agency concerned with that series, spent its time and money on uncovering the place.

Undoubtedly, the slogan of the show producers now will be:

"Please Troy and please the country!"

And I wonder if there's a girl named Helen in the town?

Tale of the King Copy Cats

THE NEW CHEVROLET show will feature the orchestra of Victor Young, and I wonder if Enric Madriguera realizes how closely he came to getting the job? There's a yarn behind the selection of an all-musical show by Chevrolet, which Alwyn Bach will announce—and a compliment to Wayne King.

King, whose sponsor, Lady Esther, (Continued on Page 15)

Helen Bates and Wave Richards with a swami on their hour, "Minute Parade". The girls are ardent golf enthusiasts



Marian Bergeron, the young miss who won the title last year of "Miss America", has started her own musical organization



Helen Morgan, in addition to her radio work, has a featured role in the forthcoming picture, "Frankie and Johnny"

WHAT RUDY VALLEE NEVER TOLD



for long, however. The overworked mails, the telegraph and long-distance telephone wires, groaned under a burden unusual to Rudy. The increased activity soon told us what had happened to him. Rudy was in love!

If you had known the crooner as well as we did, you would have expressed no surprise at this vernal manifestation of the tender passion. As I have in-

This experience, we soon learned, was to be different from his former infatuations. Although he did not marry the young lady in question until two years had elapsed, Rudy was deeply in love with her as far back as 1929.

Shortly after he met his future bride, tales of her former allegedly wild, play-boy existence were brought to his ears. But with the loyalty of overpowering love, he refused to credit them; or if he did, the stories made absolutely no difference. On one occasion he threatened to punch an informer on the nose.

It might be well at this time to spike another canard. Rudy married Fay Webb because he wanted to, and for no other reason. I can state that with definite assurance, after having seen so many of their love notes.

Now the strangest thing about this unusual romance, something never before revealed, is that just as soon as Fay met Rudy in 1929 at a party in Hollywood, Rudy believed she cared for him not a whit. That's why he set out in mad pursuit of her. And what a long-distance courtship it was!

As I have written in previous chapters, Rudy Vallee is the most determined of men. When he makes up his mind to accomplish or to obtain anything, he goes about it so methodically that up until now he has never been disappointed in his search—except for love.

For example, take the very earliest record I have been able to find of him. As a boy Rudy had been a poor writer. One day, after being chided over this, he determined to overcome the handicap by working assiduously in his copy book until his compositions became the best in the class. His teacher, who told me the story herself, still preserves one of those copy books.

Again, his first interest in music came at the tender age of five or six. Childishly beating upon a toy drum, he discovered the wizardry and the magic of rhythm. That inspired him with a desire to play.

Before he was ten years old he already was an accomplished musician without so much as having taken one formal lesson. The nearest he came to it was to receive advice and encouragement from an elder sister who is an excellent pianist.

A third example is illustrated by Rudy's service record during the War. Although he was only sixteen years old, the future heart breaker had an intense desire to enlist under the colors. Whether his choice of a branch of service—the Navy—was dictated by some unconscious forewarning that some day he was to be quite a man among ladies, is not known; but history does record that Rudy was a member of the Navy until the government learned that he had misstated his age. He was returned to civilian life with an honorable discharge and a broken heart.

In fact, these stories about his intense determination are legion. I do not doubt that if a historian had been present on the day of his birth in the little home in the bleak Vermont hills, he would have recorded that Hubert Prior Vallee was so set on getting on regardless of hardship, that on that first epoch-making day of his life he restrained his yells and (Continued on Page 25)

With Rudy's characteristic thoroughness he made a study of the law, in order that he might be well versed in all the phases of his case and at least know its legal aspects.

The most publicized and the most widely discussed crooners who ever commanded popular favor is Rudy Vallee. Despite the fact that more has been printed about him than was ever published concerning any favorite in his field of entertainment, the public continues eager to learn every additional bit of his intimate life that can be gathered.

His present court entanglement over matrimonial affairs appears only to have whetted this popular yearning. Radio Guide here-with presents the fourth instalment of a series of hitherto unrevealed facts in the life of Rudy Vallee, gathered from the notebooks of a former secretary.

By His Former Secretary

THERE seems to be a great freemasonry of wives that makes women stick together and declare that a man in marital difficulty should "pay the last farthing." This apparently is the case with millions of Rudy Vallee's admirers in his present marital difficulty. And the situation remains unaltered, despite the fact that those same millions of Rudy's admirers and female fans still love him adoringly.

When I contemplate all that, and when I see Rudy's name bandied about in half a dozen law courts, a picture comes to my mind, somewhat sadly, of a completely different scene back in 1929.

I am not trying to inspire maudlin sympathy for my former employer, but I wish his public could have seen him as we saw him that day in 1929 when he returned from the Coast after making his first picture "Vagabond Lover." Those of us who were close to him, noticed a startling and somewhat mystifying change in his attitude.

We were not to remain puzzled as to its cause

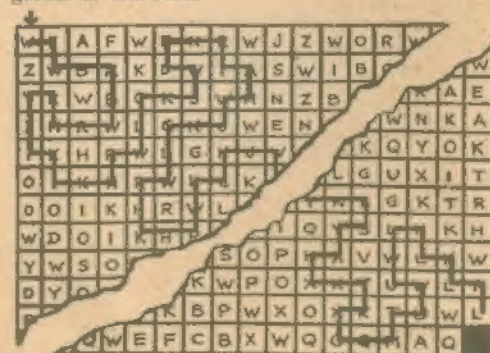
Lenore Ulric, one of Rudy's secret loves. When he met her after months of distant adoration, he stammered like a schoolboy.

dedicated elsewhere, Rudy's one great indoor sport, especially in spring-time, was falling in and out of love almost daily, so we thought nothing of this latest expression except to sigh in sympathy for the heart-ache we knew was sure to follow.

You see, we knew from past experience that Rudy can't go from one woman to another with wild abandon, because he falls too hard each time. Every romance, no matter how short or how trivial, takes its toll and remains always a bitter, disappointing memory. But usually—and luckily for him—his love affairs lasted for a few days only.

TWO KEYS TO RADIO STATION TRAIL PUZZLE

For the guidance of contestants in the Radio Stations Puzzle Trail, appearing on the last page of this issue, the appended diagrams are presented. They are specimens of a correct start and of a correct finish. These diagrams have absolutely no significance except as guides to the rules.



SEE HOW TO WIN ONE OF THE \$10,000.00 CASH PRIZES ON THE LAST PAGE OF THIS ISSUE

PENNER AGAIN LEADS POLL BURNS AND ALLEN 1st TEAM

TABULATION of the last 10,000 votes received during the past seven days, shows several astonishing upsets. Bing Crosby again has toppled from his leadership, to give place to Joe Penner. Amos and Andy must bow to Burns and Allen, who have come up from second position in a strong spurt to first place among the teams. The Mills Brothers have jumped from fifth position to third position, outstripping Olsen and Johnson and Stoopnagle and Budd.

Each day's mail brings an increased number of ballots. The convenient postcard size makes this possible, for now voters may paste the ballot on a one-cent card instead of being put to the necessity of using three cents on a sealed envelope.

The position of the leaders in all four divisions of the election takes on special significance in view of the standing of other celebrated artists of the air. For Joe Penner, this week's leader, there have been cast upwards of 8,500 votes, yet Ed Wynn has received throughout the entire election a total of only 740. Bing Crosby's total vote is in the neighborhood of 8,400, and yet Kate Smith has received no more than 149 all told. Trailing behind Eddie Cantor, Jack Benny and Rudy Vallee—so far behind that they are practically out of the running at this stage of the election—are Ruth Etting with a total of 192, and Morton Downey with a total of only 128.

Wayne King's orchestra has undisputed leadership. His total vote is within striking distance of 15,000, yet Paul Whiteman's orchestra has received a total of 1,048. Hal Kemp's musical organization has polled a total of only 637, and Phil Harris', 309, while Vincent Lopez' orchestra has no more than 41.

Fred Allen and Portland Hoffa, team on a popular hour, to date have polled no higher than a total of 133 votes. Consider this in view of the total of better than 9,000 that has been cast for this week's leading team, Burns and Allen. The astonishing position of several other teams apparently high in public favor, is emphasized when comparison with the leaders' standing is considered. The Baron and Sharlie, for instance, have polled no higher than a total of 1,003. Clara, Lu 'n' Em have received the support of no more than 312 voters.

Among the women stars, Gertrude Niesen has taken a decided upward jump. The state of New York apparently rallied to her support and cast votes totalling better than 400 for her. At the time of the last capitulation, Gertrude Niesen leads among the women. It is worth recording that she polled an unusually strong vote once more in the state of Georgia.

Every single state had its voters supporting Joe Penner last week, save one. That exception was Massachusetts. Bing Crosby's popularity in Massachusetts, by way of contrast, is unusually heavy.

The vote for Rudy Vallee this week was strongest in New York, Ohio and Philadelphia—quite apart from what might meet the usual expectation of strong support in his native New England.

The total votes credited to the leaders in each group are as follows.

AMONG THE STARS	
Joe Penner	8,511
Bing Crosby	8,398
Eddie Cantor	4,987
Jack Benny	2,742
Rudy Vallee	1,997

AMONG THE ORCHESTRAS	
Wayne King	13,586
Guy Lombardo	6,871
Ben Bernie	4,609
Rudy Vallee	3,377
Fred Waring	3,362

AMONG THE PROGRAMS	
The Fleischmann Hour	7,827
The Chase and Sanborn Hour	5,081
The Show Boat Hour	4,068
The Chevrolet Program	3,023
The Old Gold Show	1,576

AMONG THE TEAMS	
Burns and Allen	9,174
Amos and Andy	8,889
The Mills Brothers	2,258
Olsen and Johnson	1,925
Stoopnagle and Budd	1,896

The terms of the election are as follows:

Awards will be made in four branches of professional entertainment. (This, of course, excludes such persons as President Roosevelt and others who frequently or occasionally, go on the air for governmental or other business reasons.) Professional entertainers only are eligible.

1. The first award will be made to your favorite radio performer, the most popular person among radio artists.
2. The second award will be made to the orchestra that ranks highest in popularity.
3. The third award will be given to your favorite program or "hour." Your vote here will be cast for the program as a whole.
4. The fourth award will be made to the team that is liked best. By "team" is meant pair or trio or quartet that is your favorite.

To the star who receives the greatest popular vote

Radio Gude will give, in recognition and in commemoration of your choice of popularity, a handsome gold medal, suitably inscribed.

To the orchestra that is the favorite of all orchestras on the air will be given a gold medal also, this one inscribed to mark its popularity. And furthermore—each member of the orchestra will be given a handsomely engraved certificate attesting his or her part in the work done to win your popular acclaim. The inscription and the certificates will bear the name of the orchestra or the name of the leader, according to the way the orchestra is designated. Presentation of the medal will be made to the orchestra leader.

The program that polls the greatest number of votes will receive an award similar to the award that will be given to the most popular orchestra—a beautiful gold medal.

Further, to each member of the cast—all who take a part in putting the program on the air—will be given a handsomely engraved certificate attesting the triumph.

The favorite "team" will be awarded a silver medal appropriately engraved; and each member of the "team" will be given an engraved certificate.

All entertainers, orchestras, programs and teams that have been on the air since October 1, 1933, are eligible. It does not matter that they are not on the air currently.

Balloting closes June 1, 1934. Awards will be announced as soon thereafter as results can be verified.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard.

Along with it you will find a few questions that will help us to get better acquainted.

However, your vote will not be invalidated by your failure to answer all the questions incorporated in the ballot.

Send in your vote now! Your favorite needs YOUR support.



Wayne King (top), besides leading the orchestra that is by long odds the most popular in the election so far, devotes much time to aviation. Burns and Allen (above) have been giving Amos and Andy a close race to win top position among the teams. Gracie is ready to pull somebody's hair besides George's if they are toppled from their place.

THE VOICE OF THE LISTENER

The Rudy-ments of Verse

Long Island City, N. Y.

Dear VOL:

I'll say I have a lot to smile about! For the past five years my favorite has gained fame as the "Original Crooner." He's a great orchestra leader, a pride to his profession and lastly, master showman of the air.



Marie C. Basile

I notice Rudy is trail- in a bit in your popu- larity contest but do not think he will lag for long. As soon as the conclusion draws near, real Vallee fans will get busy with their ballots and you will see a spurt that will leave some of the present leaders so far behind that it would take a radio signal two weeks to reach them. Here's what I think of Rudy Vallee in verse:

RUDY VALLEE

*I'll bet you never realized
Just how grand he is,
With personality that can't be beat,
Why, he's a music whiz!
His guest stars have gained fame,
On the stage or in radioland,
I'll bet you too that God, himself,
Has a place for him in his land.
World-famed as the Original Crooner
Called the Showman of the Air,
Master of his profession,
In talent, a millionaire.*

And while I am wishing my hero long and increasing success, may I make a similar wish for RADIO GUIDE which is my means of learning even more from time to time about Rudy.

Marie C. Basile

Ida Know, Myself

Catlin, Ill.

Dear VOL:

Who can remember when Cantor began telling his radio audiences about his wife and five daughters?

I prefer to remember Cantor as I saw him in the "legit" when he really was good. But I am filled up with his whiney, nonsensical chestnuts.

WHAT THIS COUNTRY NEEDS IS A GOOD RADIO PROGRAM BETWEEN THE HOURS OF 7 AND 8 P.M. (CST) ON SUNDAYS!

Not that it matters (oh-give me my pride) but do your files show that I received a copy of the first RADIO GUIDE published?

Charles A. Voigt

Them's Fightin' Words

Cincinnati, Ohio

This department is solely for the use of the readers and is offered as means of providing an opportunity to voice your opinions on radio. You are free to express yourself so LET'S ALL GET TOGETHER AND TALK THINGS OVER. It is literally a people's forum where opinions, criticisms and suggestions can be exchanged. In cordially inviting you to contribute you are urged to send in your photograph when writing. You have a right to be seen as well as heard. RADIO GUIDE, in conducting this feature for the readers, will be as careful as possible with your photograph but assumes no responsibility for its return. As many pictures will be used each week as is possible. Letters will be used in the order of their receipt. Failure to send your photograph WILL NOT BAR your letter from publication.

Augmenting the List

Parkersburg, W. Va.

Dear VOL:

My daughter and I quite agree with Business Executive in his list of favorite programs. We would like to add the Lucky Strike opera and the Cadillac hour. Also we would nominate the Friday Music Appreciation hour by Danaroch, especially the series for the older groups. We also enjoy the Marine band's "Dream Hour" for shut ins. Probably Business Executive is in his office at the time of these programs. Someone complained of Sunday broadcasts. It would seem there are plenty of ordinary programs even on Sunday. Isn't it just fair to give those of us who like really good music a chance to hear our share of that?

Mrs. F. N. White

We Want Novis

St. Catharines, Ont., Canada

Dear VOL:

Thank Heaven there are some other people in this world beside myself who think Donald Novis is great. That is not the half of it. As Charles Lecigne, in his recent letter to you said, he's good and it is too bad he does not get a break.



Pamela Grey

So come on one and all. Let's give Donald Novis a big hand and maybe some sponsor, mindful of the taste of the public which buys advertised merchandise, will suddenly get wise and give us back Novis. It's about time that some of the big shots gave us something worthwhile like him, although, at that, we shouldn't kick. With me it's just a case of turn the dial as I can always get something good and find one program that I want. But do, do give us Donald Novis again.

Pamela Grey

Our "Sporran" Partner

Glasgow, E. I., Scotland

Dear VOL:

I am writing this from the far-away land of out-takes and Scotch whiskey to tell you how much I enjoy hearing ALL the U. S. programs which I receive more or less regularly. Here is

Go-Round," "Seven Star Revue," "Voice of America" and others. Indeed I have not one single grouse.

Now a word of praise for the RADIO GUIDE. It's a great paper and I enjoy every inch of it. I even enjoy reading the programs although they come too late to help my choice of stations. I heard the Byrd Expedition broadcast and then read all about it in the GUIDE about 10 days afterwards.

I would advise all U. S. listeners that they should be very grateful for the wide selection of programs they have and remind them that some evening when they are grouching at a program I may be absolutely delighted with the same one. I wish you could publish a British RADIO GUIDE and help put some pep into radio entertainment over here.

James A. Aitken

Ah-But Do They Care?

Covington, Ky.

Dear VOL:

May I express my congratulations to Miss Shapiro for the part she has taken in trying to convince the major networks that the public or radio audience is hungry for more sophisticated, modern radio dramas and plays?

I maintain, as I naturally always have and will (being a former actor and follower of the drama and the stage) that the radio today, more than ever, needs more plays, symphonic music and variety shows such as Rudy Vallee's hour or Chevrolet, or Rubinoff and Cantor.

I truly believe that if more letters were sent to the proper officials of the networks, that the listeners would eventually get more sophisticated programs. As we all know, letters are their only way of finding out what the public wants.

Palmer Reist

Please Believe Us

Huntington Station, N. Y.

Dear VOL:

In the February issue of another radio magazine there is a statement that Eddie Cantor's program is nearly 100 percent Eddie Cantor's and that he writes most of the scripts and edits them when completed.

Now in your GUIDE of the week ending January 27, on page 25, there is a statement: "David Freedman, who writes all of Cantor's material." I just cannot get the connection between the two statements and would greatly appreciate an explanation.

If Cantor doesn't write his scripts but takes the credit, it isn't fair to Freedman. On the other hand, if Cantor does write them, how does Freedman come into the picture?

I, as well as some of my radio friends, would greatly appreciate an explanation as it has been an argued question for some time.

Wallace E. Thurston

Voice From Bach-room

Chicago, Ill.

Dear VOL:

May I make a brief suggestion that the British custom of presenting an entire Bach program, as pointed out by Carleton Smith, be tried here a few times. I am sure this master composer could be nationally popularized by such a broadcast over a network in this country.

Abel Williams

A Hint to Sponsors

Clinton, Iowa

Dear VOL:

May I give vent to my own opinions on radio advertising? Perhaps we do take the radio too much for granted, as charged by your correspondent, Miss Gloria Rose, and perhaps we are sometimes annoyed if the program is interrupted, but in many cases we are justified.

I am willing to listen to a brief interlude of advertising when it is sensible and makes a logical appeal. But when the sales talk is a direct insult to my intelligence, then I feel justified in revolting and becoming impatient. For instance a recent announcement of a new tooth paste said to contain an oil which will dissolve tartar. I would like to know, as a chemist, what oil in the true sense of the word will dissolve this formation. And if there is one which does, what will be its action on the delicate tissues of the mouth and throat? My reaction to the products featuring such copy is to avoid them.

I fear that if the truth were known at least a few of our well known products of today would not enjoy such popularity if the advertising appeal was aimed at the consumers' common sense.

Laurence Kynett



Laurence Kynett

Rebuque from Dubuque

Dubuque, Iowa

Dear VOL:

Is J. W. W. so dumb that he thinks radio sponsors provide entertainment free?

British radio is equally as fine as any provided in America even though it is taxed, as he calls it. When listening to radio in Britain you do not have to listen to a lot of advertising 10 out of 15 minutes as one program gives out every night and is not the only one that does, by a long shot.

As for church services in England, J. W. W. should study our own programs for Sunday, Feb. 18. From 8 a.m. until 5:30 p.m. there are 35 different church services of one denomination or another.

Entertainment is not all you pay for in England. Perhaps J. W. W. is not aware of the B. C. system of eliminating hetrodyning. This is a service we could do with here in America.

H. Carson

Sing Heller-lujah

Chicago, Ill.

Dear VOL:

A great big orchid for the Old Maestro, Ben Bernie, for introducing him in the first place and another one to NBC for those marvelous new sustaining broadcasts bringing us our own special favorite, Little Jackie Heller.

Another orchid goes to RADIO GUIDE who, if you recall, back in early '32 picked Jackie for the leading Wampus Baby star of Radioland. He has certainly surpassed even our highest expectations, so we offer our choicest orchid to Jackie. What do you say we send Jackie a splendid bouquet all his own—one of fan letters in appreciation from all of his fans. He'd sure be tickled pink to take extra time out from his already heavy fan mail and read what we've got to say. Make our audience truly alive; don't be a guy who sits on his hands during a fine performance. APPLAUD!



Ruth Keast

Ruth Keast

HOW RADIO'S HAPPIEST COUPLE "GOT THAT WAY"

RADIOS to post copies is Jane Froman and Don Lee. She says this is a story as good as that she never before received their correspondence and letter to her. Mrs. Mrs. Don Lee, Mrs. Lee. And this is the best of all. I've a further reward from that of the reason for their happy meeting is that they took a chance from each other and a better.

If Jane says that John doesn't
thank her she's not the only one it appears to
be. I think she's just a little bit of a
bitch. I'm sure she's not the only one.

And I think that's one of the new things he that he brings in. At first, into his battle report, I think I got an idea from him. And I have seen this line with the other battle members.

It is not possible to determine the exact date of the first publication of the book. The first edition was published in 1942, and the second edition was published in 1945. The book was published by the University of Chicago Press.

[illegible]

"If what she wanted was... But her call still isn't for her. I guess I have right out with me. I'm a moment. Fine inside of me. I see you. Maybe you're right."

A few days later he met Ross in the lobby at WFWA and asked him if he had seen any immigrants. He told him no and that she was using the right name, and told him that in those days men were a little harder to get but that they are now so easy that anyone can find them and what experts say is perfect for a woman. She has it.

By the way, I have been thinking about you lately.
I hope you are well and happy.

[illegible]

ed (C. 1990). The *Journal of the American Academy of Child and Adolescent Psychiatry*, 29, 100-106.

A few years ago, a young woman from the West Coast told me that she had been sexually abused by her father. She had been 12 years old when he had first molested her. He had been married for 10 years and had a young son.

[The door opened and Mr. W. entered.]
 [He looked at the clock and saw it was ten.]
 [He looked at the door and saw it was open.]
 [He looked at the door and saw it was open.]

[illegible][illegible]

1. The first step is to identify the key components of the system. This involves understanding the hardware and software involved, as well as the data flow and the interactions between different parts of the system.

A century of vessel traffic
at their disposal. And the very best
outlets were now in the hands of
a few men, who were in a position
to control the trade.

the W W
... ..
... ..
... ..

When the old law was in force, the tax on the
the first was 100,000, and the second was 100,000.
The first was 100,000, and the second was 100,000.
The first was 100,000, and the second was 100,000.
The first was 100,000, and the second was 100,000.

So, to her credit, it has been the
agreed contract. When he arrived
at the station, he heard Ros-
s's car and went to her home to
speak with her. He said in a friendly
praise of her good attributes. The other
celebrity who had him as a guest
was, of course, his friend and sister,

Then she said to the girl sitting on the left

[illegible]

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I will try to write to you more often. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I will try to write to you more often.

I have taken advice from
 people who are not. When two people do
 is have to do with each other
 I have the law.



The panel is taking
favor of marital happiness

FREAK BIDS FOR A PLACE ON THE AIR

○ Not a was easier to be treated a prize
to to him a bar. But such things
are easier to be treated and more than was
wished a to be treated in the same way as
the way was to be treated.

[illegible]

pre- and post-accident, and pre- and post-accident, in the culture of the organization, and the role of the accident before the accident, and the role of the accident before the accident.

or the \mathcal{H}_∞ norm of the transfer function $G(s)$ is the maximum value of the magnitude of the frequency response $G(j\omega)$ over the frequency range of interest. The \mathcal{H}_∞ norm is a measure of the maximum gain of the system, and it is used to design controllers that minimize the maximum gain of the closed-loop system.

THE
 701
 1
 1
 1
 1
 1

[illegible]

They believe on the Western prairie, come to the National Broadcasting Company asking a chance for life.

of the book is to point out that the needle is not the only way to sew. The job keeps turning and it keeps on turning and turning.

Many of our members make their bids which could not possibly be neglected.

Peeps into the NLC and may finally reveal the

I have been told by the wisest masters of the English language that my note is perfect. I am sure that that which has been said had you seen the rough sketch that I sent you would have made it possible for me to do the things I wanted to do. But since I did not write it

the school was perceived to have possessed a strong sense of the importance of its teachers and administrators. It was not a mistake to take the time.

A Pittsburgh-based woman, who has been in a relationship with a man for over a decade, told me that she had been told by a friend that she should "go out and get a man." Her friend said that she was a "strong, independent woman" and that she was "not afraid to go out and get a man."

After the April 1968 election, works at the plant were suspended for 14 days. By the end of the strike, the company had lost \$1 million. The company's president, J. Edgar Hoover, Jr., said that the company was "in the process of reorganizing its management."

[illegible][illegible]

NEXT WEEK IN
RADIO GUIDE
CONFESSIONS OF
A BANDMASTER
By ABE LYMAN

Sunday, March 4

Log of Stations

(NORTH ATLANTIC EDITION)

Call Letters	K. o. Power	Location	Net work
KDKA	50,000	Pittsburgh, Pa.	NBC
WAAB	41	Boston, Mass.	CBS
WABC	5,000	New York City, N. Y.	CBS
WBA	1,000	Baltimore, Md.	NBC
WBZ	1,000	Boston, Mass.	NBC
WBZA	1,000	Boston, Mass.	NBC
WCAL	1,700	Philadelphia, Pa.	CBS
WESH	500	Winston-Salem, N. C.	NBC
WDR	500	Hartford, Conn.	CBS
WEAF	600	Winston-Salem, N. C.	NBC
WEEI	500	Boston, Mass.	NBC
WFI	700	Philadelphia, Pa.	NBC
WGY	700	Winston-Salem, N. C.	NBC
WHAM	1,500	Port Jervis, N. Y.	NBC
WIF	500	Philadelphia, Pa.	CBS
WJAS	1,200	Pittsburgh, Pa.	CBS
WJSV	1,400	Winston-Salem, N. C.	CBS
WJZ	700	New York City, N. Y.	NBC
WLBZ	700	Boston, Mass.	CBS
WLIT	600	Philadelphia, Pa.	NBC
WLW	700	Cincinnati, Ohio	NBC
WNAC	1,200	Boston, Mass.	CBS
WOKO	400	Albany, N. Y.	CBS
WOR	700	New York City, N. Y.	NBC
WRC	900	Washington, D. C.	NBC
WRVA	1,100	Richmond, Va.	NBC
WTIC	1,000	Hartford, Conn.	NBC

*Network Programs Listed Only
 †Full Day Listings, Night Network Only.
 ‡Evening Programs Listed Only
 §Local Day, Full Night Programs Listed

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time etc.

MORNING

8:00 A.M.

NBC—Melody Hour, guest soloist, Grande Trio.

WEAF WGY

CBS—On the Air Today WABC

NBC—The Sound of Music WBZ WBZ

Y. N.—The Sound of Music WBZ WBZ

WJSV—The Sound of Music WBZ WBZ

8:05 A.M.

CBS—Organ Recital WABC

8:30 A.M.

CBS—Artist Recital Charlotte Harriman, con-

tralto; Crissie Canner, bass WABC

NBC—The Sound of Music WBZ WBZ

NBC—The Sound of Music WBZ WBZ

WCAU—The Sound of Music WBZ WBZ

8:45 A.M.

CBS—The Radio Spotlight WABC

WCAU—The Radio Spotlight WABC

WNAC—The Radio Spotlight WABC

9:00 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

NBC—The Sound of Music WBZ WBZ

WCAU—The Sound of Music WBZ WBZ

WNAC—The Sound of Music WBZ WBZ

9:30 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

NBC—The Sound of Music WBZ WBZ

WCAU—The Sound of Music WBZ WBZ

WNAC—The Sound of Music WBZ WBZ

9:45 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

NBC—The Sound of Music WBZ WBZ

WCAU—The Sound of Music WBZ WBZ

WNAC—The Sound of Music WBZ WBZ

10:00 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

NBC—The Sound of Music WBZ WBZ

WCAU—The Sound of Music WBZ WBZ

WNAC—The Sound of Music WBZ WBZ

10:15 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

NBC—The Sound of Music WBZ WBZ

WCAU—The Sound of Music WBZ WBZ

WNAC—The Sound of Music WBZ WBZ

Look for the Bell for Regional Services and Programs

KDKA—The Sound of Music WBZ WBZ
 WBZ WBZ—The Sound of Music WBZ WBZ
 WJSV—The Sound of Music WBZ WBZ
 WOR—The Sound of Music WBZ WBZ

10:45 A.M.

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

11:00 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

11:15 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

11:30 A.M.

CBS—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

11:45 A.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

AFTERNOON

12:00 Noon

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

12:15 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

12:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

1:00 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

1:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

1:45 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

2:00 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

2:15 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

2:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

NBC—The Sound of Music WBZ WBZ
 WBZ WBZ—The Sound of Music WBZ WBZ
 WJSV—The Sound of Music WBZ WBZ
 WOR—The Sound of Music WBZ WBZ

2:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

2:45 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

3:00 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

3:15 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

3:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

3:45 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

4:00 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

4:15 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

4:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

4:45 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

4:55 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

5:00 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

5:15 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

5:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

5:45 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

5:55 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

6:00 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

6:15 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

6:30 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

6:45 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

6:55 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

7:00 P.M.

NBC—The Sound of Music WBZ WBZ

CBS—The Sound of Music WBZ WBZ

KDKA—The Sound of Music WBZ WBZ

WBZ WBZ—The Sound of Music WBZ WBZ

WOR—The Sound of Music WBZ WBZ

7:15 P.M.

NBC—The Sound of

Tuesday, March 6

MORNING

8:00 A.M.

CBS—On the Air Today WABC
NBC—Hearst's Playhouse with Paul Leiber organ
WOR—Morning Music
CBS—Morning News
NBC—Morning News WJZ WBAL KDKA
WEEI—Morning News
WGY—Morning News
WHAM—Morning News
WJSV—The Sun Day Arthur Godfrey
WNAC—Morning Around the Town
WOR—Morning Music

8:05 A.M.

CBS—Salon Musicale WABC

8:10 A.M.

WOR—Program Resumes

8:15 A.M.

NBC—Don Hall Trio WJZ WBAL KDKA
WBZ WBZA WHAM
WCSH—AM Music Delights
WEEI—Morning News
WOR—Morning Music

8:30 A.M.

NBC—Cherry Inspirations talk and music:
WEAF WITC WEEI WSH WGY WFI
NBC—Low White organist WJZ WBAL KDKA
WBZ WBZA WHAM
WOR—Morning Music

8:45 A.M.

CBS—Sam Moore's Meeting WABC WCAU
WOR—Morning Music

9:00 A.M.

NBC—Helen's xylophone, Barba piano: WEAF
WITC WSH WGY
CBS—Radio Town's Quartet WABC WOKO
WNAC—WAS WDR WJSV
NBC—Breakfast Club, Orchestra: WJZ WBAL
KDKA
WCAU—Low White organist
WBZ WBZA—Vocalists
WEEI—Morning News
WHAM—Morning News
WJSV—Morning News
WOR—Morning Music

9:15 A.M.

NBC—Lani Trio and White songs and comedy:
WEAF WITC WEEI WSH WGY WFI
CBS—Morning News WABC WOKO
WBZ WBZA—Vocalists
WCAU—Morning News
WHAM—Morning News
WJSV—Morning News
WOR—Morning Music

9:45 A.M.

NBC—Alan Prescott the Wife Saver: WEAF
WITC WSH WFI
CBS—The Mystery Chef WABC WAAB WCAU
WJAS
KDKA—News; Work A Day Thoughts
WHAM—Household Hour
WGY—Morning News
WNAC—Yankee Mixed Quartet
WOR—Morning Music

10:00 A.M.

NBC—Breen and de Rose songs and ukelele:
WEAF WITC WEEI WSH WGY WFI
CBS—Brenda and Goner Popular Songs WABC
WOKO WDR WJSV WJAS
NBC—The Gospel Singers
WJZ WBZ WBZA KDKA WBAL
WGY—Morning News
WNAC—Morning News
WOR—Morning Music

10:15 A.M.

NBC—Morning Parade variety musicale: WEAF
WITC WSH WFI
CBS—Current Questions Before Congress talk:
WABC WOKO WAAB WDR WJSV WJAS
NBC—The Sun Day Arthur Godfrey
WJZ WBZ WBZA KDKA WBAL
WGY—Morning News
WHAM—Morning News
WJSV—Morning News
WOR—Morning Music

10:30 A.M.

NBC—Today's Children dramatic sketch: WJZ
WBZ WBZA KDKA WBAL
CBS—Morning News WABC WOKO WDR WJSV
WJAS
NBC—Morning News
WJZ WBZ WBZA KDKA WBAL
WGY—Morning News
WHAM—Morning News
WJSV—Morning News
WOR—Morning Music

10:35 A.M.

CBS—Morning News WABC WCAU
10:45 A.M.
CBS—The Frolics WABC WOKO WDR
WJAS WJSV
NBC—Morning News
KDKA—Morning News
WGY—Morning News
WHAM—Morning News
WNAC—Morning News
WOR—Morning Music

11:00 A.M.

CBS—Mary Lee Taylor, kitchen talks: WJSV

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

11:15 A.M.

CBS—Morning News
NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

11:30 A.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

11:45 A.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

AFTERNOON

12:00 Noon

NBC—Pollock and Lawmaster, piano team: WEAF
WGY
CBS—The Voice of Experience: WABC WNC
WDR WCAU WJSV
E T—The Morning News
WBZ WBZA—The Morning News
WHAM—Morning News
WOR—Morning Music

12:15 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

12:25 P.M.

WOR—Morning Music
NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

12:30 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

12:45 P.M.

KDKA—Morning News
WCAU—Morning News
WGY—Morning News
WNAC—Morning News
WOR—Morning Music
WRVA—Morning Music

1:00 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

1:15 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

1:30 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

HIGH SPOT SELECTIONS FOR THE DAY

2:45 p.m.—Newspaper Interviews Phil Baker, NBC WJZ network
3:30 p.m.—Weather Brian? Margaret Hays V. Countess Rhonda, ed for industrial st
NBC WEAF and CBS WABC network
7:30 p.m.—Aeneas Jackson Green Brothers orchestra, NBC WEAF network
8:00 p.m.—The Jany Little's orchestra, CBS WABC network
8:45 p.m.—Columbia Medals Rayman Paige's orchestra, best stars, CBS WABC network
9:00 p.m.—Marta Memories Edgar A. Guss, pool, NBC WJZ network
9:30 p.m.—Ben Bernie and his Blue Ribbon Air Casino, NBC WEAF network
9:15 p.m.—Ruth Etting, Ted Maying, Johnny Green's orchestra, CBS WABC network
9:30 p.m.—Minneapolis Symphony orchestra, Eugene Ormandy conducting, CBS WABC network
10:00 p.m.—Ray Perkins comedian and orchestra, NBC WJZ network
10:00 p.m.—Gray's orchestra, Sloopage and Budd, Connie Boswell, CBS WABC network.

WEEI—Morning News
WHAM—Morning News
WJSV—Morning News
WOR—Morning Music
WRVA—Morning Music

1:45 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

2:00 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

2:15 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

2:30 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

2:45 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

3:00 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

3:15 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

3:30 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

3:45 P.M.

WOR—Morning Music
NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

4:00 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

4:05 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

4:15 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

4:30 P.M.

NBC—Morning News
CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

4:45 P.M.

CBS—Morning News
NBC—Morning News
WEEI—Morning News
WOR—Morning Music
WRVA—Morning Music

5:00 P.M.

NBC—Morning News
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5:05 P.M.

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5:10 P.M.

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5:20 P.M.

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5:25 P.M.

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NIGHT

J E SMITH, President, District 4476
 National Kitchen & Bath Association, Inc. Win, D C

(THURSDAY CONTINUED)

NIGHT

6:00 P.M.

NBC—Vocalists: The Four Aces, WAF
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ALONG THE AIRIALTO

Continued from Page 10
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Nino Martini may be out of the cast of the Seven Star Revue shortly, but otherwise the personnel will remain intact.

THE SPONSOR WHO started CBS on these regular news broadcasts that created confusion between the radio and press agencies is returning to that network with a new program, "The Star Line," starting March 24, featuring the Star Line program.

Carolina Melba, with Ray Price's orchestra, returned to the air over CBS on Thursday and continues every week at the same time.

RAY PITKINS' new commercial sponsored by a Chicago Hotel (Palmer House) and beginning at 11 p.m. this Tuesday from the Wavy City over the NBC WJZ network will broadcast Pitkins' going to Chicago with his commercial program over WJZ each Monday night. The hotel program will be another that will feature guest artists from the stage screen and radio.

TWELVE MARINES had a tough time trying to sing the way for Dr. Al Sayle Taylor, "The Voice of Inspiration," after he addressed 15,000 people at an American Legion meeting in the city of fantasy, Army in New York. The swarmed him trying to get autographs.

This 'n' That

JOHN McCORMACK, the Irish tenor, leaves the air the middle of March because he's headed for Africa the only country in which he has not yet sung. He's been such a success that he's invited to return to the air on his return.

Joe Penner, who has been making appearances has been more than just since he went to the air regularly. He packs the houses wherever he goes. Rudy Vallee, who has been making appearances has been more than just since he went to the air regularly. He packs the houses wherever he goes.

Marion Berenson, the "M. America" has built about her own orchestra and will broadcast with it over...

... and I am the...
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Studio Shorts

ANAL... who heard Kate...
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Reports from the coast tell me that...
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BILLY HAI... 12-year-old actor...
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DO AWAY WITH AN
OUTSIDE
AERIAL
Install a New
DU-WA
\$1

Steinbergs
633 WALNUT

BOYS
WANTED

Earn Money in your spare time.
Surprise your parents. Show them
you can be self-supporting.

Just Send Coupon

RADIO GUIDE

423 Plymouth Court, Chicago, Illinois

Name

Address

Town State

12:00 Mid

NBC—George Olmstead Orchestra: WJZ WBZ
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12:05 A.M.

NBC—George Olmstead Orchestra: WJZ WBZ
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1:00 A.M.

CBS—George Olmstead Orchestra: WJZ WBZ
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1:30 A.M.

WLV—George Olmstead Orchestra: WJZ WBZ
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2:00 A.M.

WLV—George Olmstead Orchestra: WJZ WBZ
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8 15 P.M.

[illegible][illegible]

But the first time that such came to his ears, he was not in sympathy with his friends, and he tried hard to forget it. He was short-tempered.

But the next day, when the one came, he was in a different mood and a more peaceful voice. That first night he had him from mid night to women happy. He is too anxious to succeed in a lower degree for that. He had taken her to get a girl, that a no longer remains together but because his is to be thought out. He tries so hard to please the lady that she more than takes her for granted.

But this night, it comes as a shock to Rudy's large crowd of temporary fans, let them forgive or not because he cannot help it. More than in any case this has been the reason why none of his romances has been thoroughly satisfactory. And Rudy himself is not aware of the truth.

At the risk of creating a good friend I am going to tell his extremely satisfactory episode of his love life.

[illegible]

I have been thinking about you a lot lately, and how much I have learned from you. I hope you are doing well and happy. I have been thinking about you a lot lately, and how much I have learned from you. I hope you are doing well and happy. I have been thinking about you a lot lately, and how much I have learned from you. I hope you are doing well and happy.

It was the first time the Americans came from America and would be fortunate if they were not poor. He was some years ago in Hong Kong where I was not then, while paying off the same trade bill. Then after that they asked him to deal with a very good deal of spending money. They needed, they bought him much little stuff.

The wife wishes formed for him by money and the money raises the question of the money. You will never get from him any more work of the content of a letter he has received.

In my opinion of writing, however, I saw the state of these things and the nature of the social. Respecting values as I do, I am unable to give in my direct judgment from the letters.

[illegible][illegible][illegible]

I have seen a number of letters written by
 him, but none of them are of any great value.
 The only one I have seen is a letter to a friend
 who was writing to him about a book of
 wild We can find a very good one in
 Webster's book of the life and
 times of the A. C. Doyle. See book
 and page 101.

The Deacon of Texas C. M. dated week
end of March 1904 at which further in-
formation was obtained from Randy Valdez's wife.
They said that the first death was of
their first born son, named Ray Webb
Valdez, who was only a day or two dis-
tinguished from the killed child, and Randy
faded away and died a long time before
he was a year old. In order to
make out the names of these young
children, the Deacon of Texas C. M. order
ed that the names of the children be
written down.

The Old Jumping Jenny Wren



The Old Man with the Young Ideas
Full of Pep—and Ready to Go

Every Saturday Nite

The NATIONAL BARN DANCE

Hear it over
24 NBC STATIONS
COAST-TO-COAST

1. The first of these is the fact that the
 2. Government has been unable to secure
 3. the necessary funds to carry out its
 4. policy of non-interference in the
 5. internal affairs of the country.
 6. The second is the fact that the
 7. Government has been unable to secure
 8. the necessary funds to carry out its
 9. policy of non-interference in the
 10. internal affairs of the country.

WBZ-WBZA
10:30 P.M. EST

AWARDS IN 18th BETTER RADIO CONTEST

Report of Judges

RESULTS in Radio Guide's Eighteenth Better Radio Contest covering the Paul Whiteman Hour, with Al Jolson and other stars of the air, reveal pointed tastes on the part of listeners. This weekly program closely approximated the largest vote yet recorded. Most of it was directed at the lately returned artist, Mr. Jolson. Sentiment is divided, only seventy-three percent of the 5,254 who voted, favoring the combination acting and singing of the man who perpetuated the "mammy" song.

For the program as a whole, there were 3,313 votes cast. Only one percent found fault with the presentation. Identical in public approval was the Whiteman orchestra. Ninety-nine percent registered their approbation of this widely known musical organization. Nor did Ramona and Jack Fulton, soloists with the band, suffer at the hands of listeners. The smoky-voiced pianist was applauded by ninety-six percent of those who mentioned her. Fulton was not far behind with but four percent dissenting.

For many, interest revolved about the listeners' opinions of Deems Taylor, the erudite composer-critic who turned master-of-ceremonies. His cultured jests evidently have found their way to the hearts of his hearers. Only four percent expressed disapproval of him. Voting on the advertising was just another indication of how the radio public frowns on weighty commercial credits. In this division, there were 1,765 votes registered. Only sixty-eight percent were willing to admit that they approved.

And with this tabulation, Radio Guide's Better Radio Contests conclude. It is the opinion of the judges that they have served admirably to establish a standard for radio programs. It is a certainty that

PROGRAM: PAUL WHITEMAN

First Prize, \$25.00:

MRS. MURREL O. WILBURN, 22 Burton Ave.,
Montgomery, Alabama

Second Prize, \$10.00:

VERNE STARR, 1129 18th St.,
Denver, Colorado

\$5.00 To

Karl E. Reinmuth, 215 West Symonish Blvd., West Lawn, Pa.; Mrs. A. J. Norman, 4958 Ste. Catherine St. E., Apt. 10, Vieuxville, Montreal, Can.; Marian Faith Burgert, 3941 Bales Ave., Kansas City, Missouri.

Paul Whiteman Scoreboard:

How the contestants rated the program as a whole and the individual stars.				
	Number for	Number against	Percentage for	Percentage against
The Program	3281	32	99	1
Paul Whiteman's Orchestra	2425	34	99	1
Ramona	1567	57	96	4
Jack Fulton	1774	33	98	2
Al Jolson	3848	1406	73	27
Peggy Healy	1512	41	97	3
Deems Taylor	2925	176	94	6
Advertising	1208	557	68	32

both artists and sponsors have taken close heed of the returns. Perhaps at a later date, another contest will be launched to test public taste. Winning letters follow:

First Prize—\$25.00

This one-hour program is one of the most elaborate and enjoyable on the air.

The Whiteman organization can handle classical selections or jazz equally well. It makes no difference to those lads. High or low, sweet or hot, they've got what it takes.

Exotic Ramona can massage a baby grand into a frenzy, or waft a breath of romance with a sweet blue song.

Mr. Jolson's talents are not so well suited to radio as they are to the movies, but he presents excellent entertainment with his dramatic sketches and songs.

I enjoy Deems Taylor's mock serious observations on the program and his informal manner of introducing the performers.

The advertising is pleasing and does not interfere with the continuity of the program.

The program seasoned with the humor of Deems Taylor, the histrionics of Jolson, and the music of Whiteman is as full flavored as the product the sponsors advertise.

Suggestions: Limit the number of Jolson's songs, as many people object to Al's heavy hand on the tremolo stop. Refrain Al from saying "Deemsie" and "Paulsie," as he sounds affected. Revive custom of presenting new talent on program.

Mrs. Murrel O. Wilburn

Second Prize—\$10.00

Program: Perfect.

Orchestra: In my opinion, the best there is.

Paul Whiteman: Displays an intelligence and versatility lacking in too many leaders.

Deems Taylor: His performance as Master of Ceremonies furnishes a criterion of perfection for all masters of ceremony. His humor and repartee are a compliment to the intelligent listener.

Al Jolson: With so little of this real entertainer given us on the stage and screen, I consider it a great privilege to hear him on the air. Jolson's so-called failure to click on the radio is no compliment to the listeners' mentality.

Ramona: Always enjoyable.

Jack Fulton: Beautiful songs, beautifully done.

Peggy Healy: Sweet, alluring voice and personality plus.

Rhythm Boys and Girls: Peppy, harmonious, and the only groups whose "oh de oh dos" are really musical.

Roy Bargy, Bob Lawrence, the Rondoliers and all the others: Like everything else on the program, the best in their respective lines.

Guest stars: Occasionally one I don't care for, but on the whole a fine selection.

Advertising: Nicely done skits intelligently presented, and much more effective than plain plugging.

I'm all for the Whiteman Hour.

Verne Starr

MUSIC IN THE AIR: Radio's Lack of Balance

By Carleton Smith

THE most serious indictment of the program material heard on our radio is that it is not well-balanced nor well-arranged. Since sponsors have become interested in serious music, the situation is not as lop-sided as it has been.

Even now, however, more thought should be given to the tastes of all the listeners. Care is taken of the sequence in which programs come on a single network, but is it asking too much for the networks to ascertain what is being broadcast at the same hour by their competitors? Is the public interest well-served by presenting several comedians at one hour, two programs of serious music at another, three dramas at still another, and thus dividing the audience? It would be nearer the ideal to have programs broadcast simultaneously which would please listeners of varied tastes.

Paragraphs

THE LONG AWAITED OPERA broadcast of *Nino Martin* occurs this Saturday, March 3, (NBC-WEAF-WJZ, 1:50 p. m. EST), when the young tenor sings the role of Edgardo to *Lily Pons* "Lucia." The old story of "The Bride of Lamermoor" by Sir Walter Scott offers the opportunity for many brilliant Donizetti melodies, the most famous of which is the justly famous Sextet. Others in the cast include Giuseppe de Luca, Leon Rothier, Alfio Tedesco, Angelo Bada, and Elda Vettori.

The Cadillac Concerts have been extended until April 8. . . . *John Charles Thomas* is slated to succeed *John McCormack* on Wednesday evenings for five weeks beginning March 21, when the tenor leaves for a concert tour of South Africa.

Lauritz Melchior, reigning Wagnerian tenor, has declared himself in favor of "put" performances of Wagner. *Paul Al-*

house, American tenor, who recently has been singing Wagnerian roles, disagrees. "Experience and observation have shown me," he says, "that for those who love their Wagner, too much is not enough; and to those whose musical education and background have not tended to make them Wagner-minded, even cut Wagner is apt to seem long and dreary."

Those who send *Philharmonic-Symphony* contributions to *Arturo Toscanini*, Hotel Astor, New York, receive an engraved card with the maestro's photograph and a personal autograph. In spite of the strain on Mr. Toscanini's eyes, it is characteristic that he insists on signing each card instead of using a rubber stamp.

He is really excited by the letters of appreciation which come to him from radio listeners.

The Music Supervisors are sponsoring a series of six Sunday morning broadcasts to stimulate interest in the musical education of children. They will give samples of the work that is being done in New York City, Boston, Cleveland, Denver, Chicago and Washington, D. C.

The first program (NBC-WJZ, March 4, at 10:30 a. m. EST) includes the Processional March from "Tannhauser" and the Andante from Tchaikovsky's Fifth Symphony, played by an orchestra from the Public Schools of New York; a Boys' Chorus from the 6th Grade and a High School A Cappella Society singing a Suabian Folk Song and a Carol of Little Russia.

Chicago Neglected

CHICAGO RADIO STATIONS should be more thoughtful of their cultivated listeners. Invariably they fail to furnish an outlet for many of the fine programs that the networks offer. In a single week *Sir Josiah Stamp*, speaking from London, was cut out in the middle of his concluding statements; the re-broadcast of a Sibelius program from Helsinki had no

Chicago outlet; and the last fifteen minutes of the New York Philharmonic-Symphony Young People's Concert was omitted, the break coming just as *Hulda Lashanska* started to sing her *lieder* group.

Again this season the Chicago area will be without the concluding programs of the New York Philharmonic-Symphony series. Due to baseball contracts WBBM will omit the final two broadcasts (which happen to include Wagner's opera, "Tristan and Isolde," conducted by Toscanini. No other nearby station will carry them.

In the past, three or four stations have the same baseball game, while symphony lovers have not been served. Is a system satisfactory which permits such duplication of service, while disregarding the rights of the minority?

The Chicago community should be as adequately served with the better programs as the Eastern cities.

If you think so, address a letter to the Federal Radio Commission at Washington, D. C., and to William S. Paley, Columbia Broadcasting System, New York.

Programs

Minneapolis Symphony, with *Eugene Ormandy* conducting (NBC-WEAF, Sun., March 4, at 11:30 p. m. EST), a Request Program:

Symphony No. 5, in C minor .. Beethoven
Tone Poem, "Don Juan" .. Strauss
Prelude to "Die Meistersinger" .. Wagner
Abram Chasins' Piano Pointers (CBS-WABC, Sat., March 3, at 12:30 p. m. EST).

Beethoven "Moonlight," "Sonata"
Boston Symphony Orchestra (NBC-WJZ, Sat., March 3, at 8:15 p. m. EST).
Symphony in E-flat major .. Mozart
Concerto for Piano and Orchestra, Op. 36 .. Hill
Soloist: Jesus Maria Sandroma
Symphony No. 2 in C .. Gliere
The Swift Garden Program: *Mario Chamlee*, tenor, will be the soloist (NBC-

WEAF, Sun., March 4, at 3:30 p. m. EST).

Philharmonic-Symphony, *Arturo Toscanini* conducting (CBS-WABC, Sun., March 4, at 3 p. m. EST): *Nathan Milstein*, violinist and *Gregor Piatigorsky*, cellist, will be the soloists:

Suite, selected from the French Suites ..
..... Bach-Honegger
Double Concerto for Violin and 'Cello ..
..... Brahms
Symphony in E minor, No. 2 .. Rachmaninoff
Voice of Firestone, *Richard Crooks*, tenor (NBC-WEAF, Mon., March 4, at 8:30 p. m. EST):

March, from "Carmen" .. Bizet
Orchestra
Drink to Me Only With Thine Eyes
Then You'll Remember Me .. Balfe
Open the Gates of the Temple .. Knapp
Romance, from "Linda Di Chamoni" ..
..... Donizetti
Tenor Solos—Richard Crooks

Library of Congress Musicales with *William Kroll*, violinist and *Frank Sheridan*, pianist (NBC-WJZ, Mon., March 5, at 4:15 p. m. EST):

Sonata in E Flat .. R. Strauss
Sonata in E Major .. Bach
Michael Bartlett, youthful tenor, replaces *Cyrena Van Gordon* (NBC-WJZ, Mon., March 5, at 8:30 p. m. EST):
John McCormack, (NBC-WJZ, Wed., March 7, at 9:30 p. m. EST):

Jesus Joy of Man's Desiring .. Bach
Morgen .. R. Strauss
Oft in the Still Night
Song of the Night .. Uda Waldrop
Once in a Blue Moon .. Howard Fisher
A Song of Hope .. Collingwood
The Irish Emigrant .. Barker
Walter Damrosch, (NBC-WEAF, Fri., March 9, at 11 a. m. EST):

Minuet from "Don Giovanni" .. Mozart
Morris Dance from "Heary VIII" .. German
Trepak from "Nutcracker" Suite ..
..... Tchaikovsky
Waltz, "The Beautiful Blue Danube" .. Strauss
Tango in D .. Albeniz
Scalp Dance from "Indian Sketches" .. Kincaid
Minuet from "Le Bourgeois Gentilhomme" .. Lully
Gavotte from "Iphigenia in Aulis" .. Gluck
Polonaise in A .. Chopin
"Natchez-on-the-Hill" .. Powell
Waltz, "1001 Nights" .. Strauss

VOICES UNITE for "ANXIOUS MOTHER"



The Voice of Experience, who invites opinions on readers' problems

THE nation has had its say, and another burdened heart is lightened. Those writing in solutions for the mother whose problem was whether to allow a seventeen-year-old daughter to attend dances unchaperoned, produced a landslide of mail.

From all those who thus proved their eagerness to be helpful, The Voice of Experience selected the letters of ten for special award. To each of them he has sent a copy of his book, "The Voice of Experience."

Five of those whose letters were chosen, received autographed copies of the deluxe edition of the book. Five others received copies of the regular edition.

This week another problem is submitted. The Voice invites you to give its author the benefit of your judgment and experience. Two persons anxiously await your word, and a decision affecting their marital happiness will be governed by your suggestions.

Make your letter not longer than two hundred words, and write on only one side of the paper. Do it now. In order to facilitate reading and selection from the enormous pile of mail coming from all sections of the country, your letter must be postmarked not later than March 13. Mail it to the Voice of Experience, in care of Radio Guide, 551 Fifth Avenue, New York, N. Y.

The Voice reserves the privilege of publishing any letters submitted.

A few of those written to "Anxious Mother," whose appeal appeared in Radio Guide for the issue of the week ending February 10, follow:

Confidence, Not Permission

Dear "Anxious Mother": The question should not be, "Should I allow my daughter to go to the dances or not?" but "Have I allowed my daughter to have confidence in her own judgement?"

When you try to prohibit a person from doing

something which he wants to do, the prohibited act is compensated by something which may be even more rash. In other words, by forbidding your daughter to go to dances, you are laying the foundations of antagonism toward you, of both your daughter and her boy friend, and in time she may either refuse to tell you of anything that she does, or else she may openly defy you.

If you feel that her going to dances is harmful—and it isn't—give her other stimuli which will make her want to do other things instead.

As it is, your daughter has been going to dances until now with her sister and their boy friends. I am sure that she can be depended upon to conduct herself in the same manner without her sister being present. If she can't, teach her to think independently, but never forbid her.

Sylvia Stigler, 1315 S. Homan Avenue, Chicago.

Obey Nature's Laws

Dear "Anxious Mother": Undoubtedly, you still see your daughter as the baby or little girl she was. Now, don't you think it would be better to try and realize that she has grown up, at least a little bit?

It is only natural for her to desire and seek the company of young men, or boys if you prefer. To interfere with the laws of nature would certainly work a hardship on her, both mentally and physically. To deprive her of these privileges would cause her to become deceitful and untrustworthy.

The fact that she brings her boy friends to you for approval, shows her trust in you, and naturally she expects you to trust her. Remember they are not just a couple of kids. They are young people entering into a new era, and I am sure they appreciate their responsibilities.

So let her go to dances, meet the young men she is traveling with, and I am sure you will feel quite differently.

Ralph W. Wright, 6726 Glenwood Avenue, Chicago.

Provide a Substitute

Dear "Anxious Mother": Like many other kinds of love, mother love can become irrational, as it is in your case.

In regard to dances and the places where they are conducted, there is no doubt that many can be called into question, and old people as well as young have no business attending them. But to forbid your daughter

to attend dances is inviting trouble and dissatisfaction. Mother, can't you see what you are doing?

You are making dances all the more desirable and inviting. You are driving her to dances. Now, the thing for you to do, Mother, is to arrange for dances and social affairs in the home. Your daughter's friends will no doubt do likewise, so that you will not have the burden of entertaining too frequently.

You cannot break up the dancing habit in a day. For this reason you must provide a substitute for the recreation. Make your home attractive, and your daughter and her friends will be attracted there.

William Haley, 1440 Oak Street, Ludlow, Ky.

The others to win the award of an autographed copy of the deluxe edition of the book this week are: Miss Mary Mae Starks, 1167 Logan St., Denver, Colorado, and E. Clinton Smith, 2827 North Centre St., Merchantville, N. J.

Those to whom The Voice sent a copy of the regular edition include: Mabel M. Baader, 101 North 11th St., Allentown, Pa.; Mrs. Grace I. Barker, 5914 Avenue O, Brooklyn, N. Y.; Mrs. H. Ward, Shawomet, Rhode Island; Norman van N. Peck, Pomeroy Ave., Meriden, Connecticut, and Edith A. Smith, 5506 Fair Oaks Ave., Hamilton, Maryland.

Can you help "Dentist's Wife?" Read below:

This Week's Problem

Dear Voice of Experience:

My husband is a dentist and has his office in connection with our home. Naturally all the mail delivered by the postman goes to the office, and my husband feels that it is perfectly all right for him to open any mail that comes to me before I have seen it.

Now there is nothing that I receive in the mails that I am ashamed for my husband to read, but I feel that one's mail is her own private property until she opens it. My husband has agreed for me to put the question squarely up to you, and will abide by your decision: "Has a husband the right to open his wife's mail?"

Dentist's Wife

MR. FAIRFAX KNOWS THE ANSWERS

John Gammel, Chicago, Ill.—NBC's local music librarian has no record of the theme song on the Sunday night Walter Winchell programs. Maybe it's "That's Why Door-keys Were Born."

F. M. S., Brooklyn, N. Y.—The records attest that

Your Birth Chart

Professor Z. Rellek, the noted Astrologer, has been pressed into service in response to innumerable requests from readers to supply an astrological department in RADIO GUIDE. He records observations about the artists of the air in relation to their birth dates, and so serves the readers by affording them an insight into their own character and welfare.

By Professor Z. Rellek

PISCES still is the sign of the house through which the calendar is passing. Radio artists whose birthdays come during the ensuing week, Pisces children of distinction, are Lucy Ann Gillman, six-year-old "Jenny Cornstassel" of "Orphan Annie," born March 4; "Chic" Johnson, who is one of the comedians of the team Olsen and Johnson, born March 5; Edward K. Jewett, program announcer, born March 7; and Carol Deis, well known soprano, born March 10.

Pisces children have great magnetism. It is characteristic of them that they are capable of holding an audience. How fortunate that radio artists be born under this sign! Strong personalities mark them for their great capacity for philanthropy and for unselfed love has no allowance for weakness. In fact, their greatness of soul is one of their faults.

Caution must be given Pisces children at this time against fretting and anxiety in view of the positions of the stellar bodies. Let it be remembered that Jupiter is the governor of the Pisces house. And Jupiter will dissipate petty worry and put troubled thoughts and affairs in their natural places. Give Jupiter a chance, fretful Pisces children!

Baby Rose Marie was born in New York, August 15, 1924. She is enrolled as a student in the Professional Children's School in New York. She has never been in Europe but has traveled widely in the United States and Canada. She has made around 2,000 personal appearances.

Mrs., New York City—Ted Black's real name is Theodore Abousslemann. For obvious reasons he uses the short name for his public and radio appearances. He is of Syrian parentage but was born right in New York City where he is widely known and extremely popular. He is married.

George Ames, Chicago, Ill.—Smith Ballew is now conducting an orchestra at the Cosmopolitan Hotel, Denver, Col., and is broadcasting over an NBC-WEAF network each Sunday at midnight EST.

Elizabeth Latham, Helena, Mont.—Inquiry of the Household Finance Corp. reveals the interesting news that you can obtain a copy of Edgar Guest's readings by requesting it from his sponsors at their Chicago address, 919 North Michigan avenue.

Mrs. F. M., Little Falls, N. Y.—Glenn Cross now sings with The Leaders, a trio. You will be able to pick out his familiar voice when you tune in this group. The trio has just finished making some movie shorts but is devoting most of its time to radio. Richard Maxwell is still single. He was born on September 2, 1900.

F. Adin, Chicago, Ill.—You've got the wrong sister in mind. It is not Martha, but Connie, who plays piano for the Boswell trio. If you follow RADIO GUIDE's pages closely, you will know by now that Raymond Paige is still musical director of Station KHJ. Yes, it's true that Anthony Frome gives frequent teas for his friends. W'ynt you c'mup some time?

S. E., Little Rock, Ark.—Ted Husing is not Jewish. Westbrook Van Voorhees announces the Columbia News Service each evening. Ben Alley now sings locally in New York over WABC on Sunday mornings at 10:30

EST. It's a commercial with only the one outlet. Louis Dean's address is the Campbell-Ewald Agency, Detroit, Mich.

Mrs. M. P., Dubuque, Iowa—Eddie Duchin's band boasts two pianos. Naturally Eddie is at one and Lester Morris plays the other. There are ten musicians in the band. Duchin plays all solo piano parts and Morris fills in with incidental accompaniment.

NEW SONG LEADERS

THE last week has seen little change among the positions of favorite songs as heard over the networks.

However, the steady keel of popularity seems due for an upset. The band leaders cite five new leaders among their listings of hits of the last seven days. None of them has as yet monopolized network time. If the orchestra directors know their tunes, these five are due to make great inroads on air time during the coming week.

TEN SONGS PLAYED MOST OFTEN OVER THE NETWORKS LAST WEEK

Song	Times Played
Smoke Gets in Your Eyes	25
Let's Fall in Love	23
Do You Miss Me Tonight	21
Wagon Wheels	19
Carolina	18
Temptation	18
Without That Certain Thing	17
Everything I Have is Yours	14
You Have Taken My Heart	14
Keep Young and Beautiful	13

BAND LEADERS' CONSENSUS OF LAST WEEK'S OUTSTANDING HITS

Song	Points
Do You Miss Me Tonight	23
Let's Fall in Love	22
Temptation	19
Carolina	15
Smoke Gets in Your Eyes	14
Dancing in the Moonlight	13
Without That Certain Thing	13
You Have Taken My Heart	12
Love is Love Anywhere	12
Keep Young and Beautiful	11

\$10,000.00

All solutions must be submitted on the form appearing in RADIO GUIDE, or a facsimile thereof. They should be mailed to: RADIO GUIDE PUZZLE CONTEST, c/o RADIO GUIDE, 423 Plymouth Court, Chicago, Illinois.

Radio Guide

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Jane Froman



Raid of Radio
By Hordes
Of Hillbillies

DRAGONETTE'S OWN STORY OF "ANGELS" '